

Summer 2022  
Newsletter

# Institute for Human Development and Well-being IHDW

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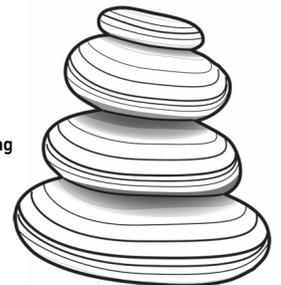
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**McGill**

Institute for  
Human Development and Well-Being



*Sustainability*

Claudia Mitchell is a Distinguished James McGill Professor in the Department of Integrated Studies in Education (DISE) at McGill University. She is the recipient of the 2019 Leon-Gerin Prix du Quebec, Quebec's highest research honour, for her illustrious career studying gender-based violence prevention, HIV, and AIDS awareness, and working with youth around the world.

## A word from the IHDW Director Claudia Mitchell



This special issue is on the ever-challenging phrase 'what's sustainability got to do with it?'. From environmental concerns particularly in the context of climate change to the critical issues of global health, and from international conflicts, the invasion of Ukraine and resettlement, to Covid-19 recovery strategies in relation to mental health and well-being, there has never been a time when sustainability efforts have been more important. Thanks to the efforts of an amazing team of summer interns attached to the Institute of Human Development and Well-being, this Issue of the IHDW newsletter highlights the interplay of science, art, community engagement, and social activism as an approach to tackling sustainability.

Blane Harvey and Elaine Yang's compelling report on how their ground-breaking work in sustainability is sparking dialogue and strategy in higher education, especially at McGill, sets the agenda for this special issue of the newsletter. From there the newsletter highlights initiatives of its 4 Working Groups including the development of toolkits and other guides and resources. The newsletter also reports on a variety of both 'insider' and 'working alongside' perspectives on the Faculty of Education's \$1 million project with Plan Canada and the ULSHB in Mali, Participatory Research in Education and Agency in Mali (PREAM) and the ways in which a participatory study of young people's agency in conflict zones is contributing to deepening an understanding of sustainable futures.

But sustainability has also been a key feature of the numerous events supported by or led by the IHDW over the last few months: The McGill International Cellphilm Festival celebrated its 10th edition in June under the umbrella of the theme 'Re-imagining' (a better future, a decolonized world, a safer world). And as central to the sustainability of participatory visual work particularly through cellphilm, alongside the Cellphilm festival was a two-day international virtual symposium supported by a SSHRC Connections Grant, 'Re-visioning Cellphilm Methodology', which brought together speakers from Mali, Nigeria, Canada, Vietnam, India, South Africa, the UK and Australia, along with representation and support from international NGOs such as Plan Canada, Oxfam Canada, CODE, and Equitas. The continued success of the Artist-in residence program saw Dr. Dayna McLeod bringing together all twelve of the P. Lantz Artists-in Residence from the beginning of that initiative dating back to 2015 through the Work as Art/Art as Work virtual symposium held in April; a testament to the capacity for arts education to sustain a community's desire to staying connected.

Claudia Mitchell,  
Distinguished James McGill Professor

# Perspectives on Global Sustainability

## Re-imagining Knowledge Mobilization in a Carbon-constrained World

A few words on academic conferencing and sustainability from Dr. Elaine Huang and Dr. Blane Harvey

**Re-imagining Knowledge Mobilization in a Carbon-constrained World: A study of academic conferencing in the sustainability sciences.**

by Dr. Elaine Huang and Dr. Blane Harvey

How can the move to low-carbon conferencing open up new spaces for creativity, engagement and equitable scholarship?

In February 2022, the Intergovernmental Panel on Climate Change (IPCC) released its 6th assessment report [1] detailing the state of societal impacts, adaptation and vulnerabilities to climate change. The report is described by UN Secretary General António Guterres as an “atlas of human suffering” for its painstaking depiction of the vast impacts climate change is already having on ecological integrity and human wellbeing, and the growing inevitability of even more devastating impacts [2]. This stark assessment adds further evidence to what we have now known for many years: That deep societal transformations are needed if we are to avoid irreversible impacts of climate change on human wellbeing,

“Deep societal transformations are needed if we are to avoid irreversible impacts of climate change on human wellbeing.”

particularly for populations that are most vulnerable to its impacts. Academic institutions like McGill are integral to this transformation, both in their

potential for pioneering new solutions, but also as contributors to the climate crisis itself. How must academic practices reinvent themselves in the face of this crisis? Our research on low-carbon conferencing in the fields of climate and sustainability has been exploring one dimension of this question.

Why focus on low-carbon conferencing?

Concern about academic travel’s contributions rising greenhouse gasses began to trickle in more than 20 years ago [3, 4] but grew significantly thanks to movements such as #flyingless and [No fly Climate Sci](#) which seek to challenge the assumed necessity of fly-in-fly-out conferencing for academic and professional work. Academic air travel is known to account for a large proportion of academic institutions’ carbon emissions with statistics ranging from about 14% here [at McGill](#) to up to about 1/3 of total emissions as reported in studies at other Canadian universities, depending on methods of calculation used [5, 6]. We also know that the miles flown are disproportionately used by high-profile academics, and that there is a strong link between fly-in, fly-out academic travel and the colonial roots of much global research, where a highly mobile global elite are tasked with producing knowledge about more marginalized peoples and settings [7]. This highlights the relevance of academic travel to both environmental and social sustainability.

For global sustainability challenges like climate change, however, academics and professionals are confronted with another dilemma: These challenges are global in nature, and addressing them calls for global collaboration, knowledge sharing and action. So, while frequent air travel to attend climate summits and international meetings rightly prompts calls of “climate hypocrisy [8]”, we are confronted with the challenge of scaling up global collective action while simultaneously reducing the environmental impacts of our own operations.

#### Drawing lessons from the COVID-19 pandemic

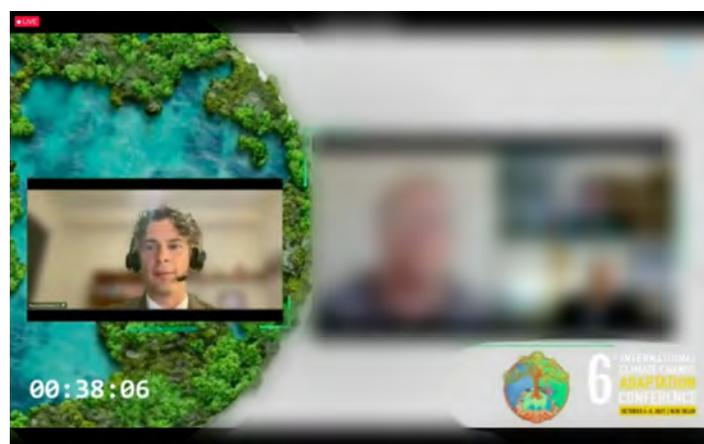
When the COVID-19 pandemic brought travel to a standstill in March 2020, it shed a glimpse of light on the possibility of change. Flagship climate gatherings, such as meetings of the IPCC, UN climate change negotiations (i.e. COPs), and academic conferences like Adaptation Futures, were cancelled or forced to move online. This drastically changed the practices of thousands of negotiators, non-state actors and scientists worldwide, forcing the adoption of practices like virtual negotiations that had been seen as impossible until then. It also accelerated the technological development of virtual platforms, bringing new features into the mainstream that have, to some extent, eased this transition. The two-year experience has undoubtedly opened up a space and forced many of us to rethink why fly-in conferencing is necessary and what global engagement could look like in a world where aeromobility must be restricted [9]. At the same time it has opened our eyes to the costs and continuing inequities that may be associated with not gathering in person, as we will discuss here.

#### What have we learned as a global community?

So, what has our experience of moving academic conferencing online since the start of the pandemic taught us? And what

opportunities does it present for a ‘new normal’ of virtual and hybrid conferencing?

At the [Leadership & Learning for Sustainability Lab](#) we’ve been working with partners at [Ouranos](#) we’ve been exploring these questions with the aim of identifying low carbon- and travel-intensive alternatives that are just, sustainable, inclusive, and equitable. We’ll then be testing the insights we gather in the design of the [2023 Adaptation Futures conference](#), a flagship conference on climate change adaptation research and practice, which will be hosted in Montreal.



*Dr. Blane Harvey presenting at the 6<sup>th</sup> Adaptation Futures conference.*

Our research shows that, while virtual conferencing has become standard practice almost globally, we have not yet pushed the boundaries of what we imagine knowledge exchange and community-building could become through these new forms of [interaction \[10\]](#). Virtual convening is generally viewed as a “compromise”, rather than a springboard to expanding what might be possible. The vast majority of technological tools used in conferences have sought to replicate in-person conferencing experiences (e.g. listening to a keynote speech, attending a virtual poster presentation, an animation visualizing ourselves walking into a conference hall). Tools like Zoom have proven efficient at broadcasting information and knowledge to large audiences. However, the relational and

physiological aspects of human interaction tend to fall short in an online setting.

From an equity and inclusion perspective, while much has been said about how online conferences are lowering barriers to participation, these benefits are not experienced in the same way by all. While it is true that virtual conferencing has lowered barriers related to cost and travel time and “passport privilege” for many, other barriers may persist and indeed become more pronounced [9, 11, 12]. For example, issues of language, costs (related to data and equipment), and space to participate virtually in a focused manner affect participants along geographical, economic and gendered lines [13]. The rise of hybrid conference options - where some participants attend in person and others join virtually risks creating a ‘two-tiered’ experience, where those with the means to travel can join in person and benefit from the network building dimensions of the event, while those without those means remain excluded from this core dimension of the conference experience. These concerns, particularly as they are experienced by climate and sustainability scholars and practitioners in the Global South and the Small Island Developing States, often go unheard in a global conversation about virtual conferencing and flying less that remains dominated by voices and experiences from Europe and North America [14]. This is particularly concerning given the fact that communities in the South are simultaneously at the frontline of climate change and suffer from fragmented and under-resourced academic networks.

#### **Re-imagining the inclusive, engaging and equitable low-carbon conference**

Drawing together these lessons and while thinking about the opportunities that a re-imagined Adaptation Futures 2023 conference might advance, some key insights emerge. First, we must look beyond simply reproducing traditional academic conference formats in the

virtual sphere. Much more can be done with technology-enhanced forms of interaction to enable innovative and more expansive forms of learning and exchange. Creative approaches such as [digital storytelling](#), [virtual agora](#), and [virtual field trips](#) can expand our conference imaginaries as well as the range of voices and ways of knowing that can be shared in a conference. While we know that virtual interaction and networking remains a major shortcoming of online exchanges, we also find that dedicated facilitation that engages participants and provides a context for exchange can be more fruitful than simply assuming such informal networking will unfold organically.

Second, we must work to centre conference design around the needs of communities at the frontlines of climate change including indigenous communities, small island states, and countries of the Global South. This is essential both in terms of prioritizing the concerns around the wellbeing of these communities in the face of a changing climate, as well as ensuring that their active participation in whatever new low-carbon conference models emerge. Among other things, doing so calls on us to consider how hybrid conferencing models can ensure that those with lesser means and less “passport privilege” aren’t pushed into a role of “virtual bystanders” to an in-person event. This can be done by prioritizing sponsorship and capacity support (such as translation and technical support) to traditionally under-represented groups, and dedicating resources to support their networking before and during events. Ensuring that there is an open access archive of conference materials available after the conference can help to ensure that these exchanges and the knowledge shared can continue to be shared further, and for longer.

Jointly developing the 2023 Adaptation Futures conference using a design-based approach with Ouranos and international agencies means that this research will be given a unique

opportunity to test out the prototype and get its results to inform future climate events and global engagement processes. We therefore look forward to this collaboration to be able to share lessons and offer insights into wider action in the near term.



*Ying-Syuan (Elaine) Huang is postdoctoral researcher at McGill University. Her postdoc project, funded by Mitacs through the Mitacs Elevate Program, explores how the climate, sustainability, and environment community can minimize its environmental impact while continuing to pursue impactful, equitable, and just knowledge mobilization practices. She received her Ph.D. degree in science education in the Department of Integrated Studies in Education at McGill in 2019.*



*Dr. Blane Harvey is an Assistant Professor in the Department of Integrated Studies in Education at McGill University. Dr. Harvey's research focuses on how climate change knowledge is produced, validated, and communicated, and how facilitated learning and knowledge sharing can support action on climate change.*

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# Working Groups at the IHDW

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## Sustainability Through Working Groups

### Working Groups at the Institute for Human Development and Well-Being

At the Institute for Human Development and Well-Being we seek to embed wellness into how we work, collaborate, play and investigate. A working group is not only a convergence of transdisciplinary researchers but also a home for like-minded people from relevant non-research backgrounds. A working group is a place for interested members of our community, stakeholders, activists, artists and researchers from many disciplines to come together and connect. Working groups generate a myriad of community projects, course offerings, research initiatives and new friendships.

The Institute for Human Development and Well-being currently houses four working groups that focus on issues of sexual violence, games and gamification for Human Development and well-being (GHDW), participation across the lifespan, and sustainability and well-being.

## Working groups at the IHDW

**Games & Gamification**  
Led by Dr. Hani Sadati  
Researches theoretical, cognitive, sociological, psychological, and participatory aspects of games & gamification  
Explores how to create games for social change, human development & well-being

**Sexual Violence**  
Led by Dr. Shaheen Shariff  
Bridging perspectives to create sustainable strategies to counter sexual violence.  
Studies sexual violence, consent, sexuality in media, social policy, sexual well-being  
Has partnered with Networks or Change, ATTSVE, IMPACTS, SACCOMS and others.

**Participation across the Lifespan**  
Led by Dr. Neil Andersson  
Explores different aspects of participation across the human lifecycle  
Investigates the nature, relationships and impacts of participation with aspects of human well-being

**Sustainability & Well-being**  
Led by Dr. Blane Harvey & Dr. Lisa Starr  
Creating a multi- and inter-disciplinary forum for research exchange and scholarly collaboration on the SDGs  
Studies how interconnecting SDGs can inform scholarly work in the field of education and global development

An upcoming working group on **Newcomers** to explore issues concerning migrants, refugees, & asylum-seekers

McGill IHDW

Working groups at the Institute for Human Development and Wellbeing

Infographic by Sajneet Mangat

For more information on the working groups, click here:

- [Sexual Violence](#)
- [Games and gamification for Human Development and well-being \(GHDW\)](#)
- [Participation across the lifespan](#)
- [Sustainability and well-being](#)

## Toolkits and Sustainability

### Not just a Toolkit: Sustainability through Knowledge Mobilization

The purpose of a toolkit lies beyond its ability to instruct in a step-by-step manner. It performs important functions of condensing relevant research, clarifying concepts, and presenting targeted approaches to a wide

range of problems. In essence, a toolkit democratizes knowledge on principles, methods, and implementation for future cohorts of researchers and participants to adapt according to their projects' needs.

By its nature, a toolkit is designed to be a sustainable mode of knowledge mobilization—it is both clear and adaptable enough for its promulgation beyond a singular type of project. In the past year, as with others, the IHDW recognized the importance of sustainable research and project implementation tools, and how toolkits are one of the most poignant ways to connect researchers of the present, past and future.

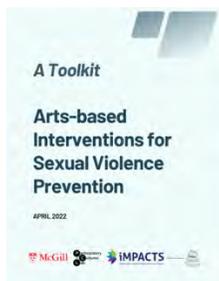
## Arts-Based Interventions for Sexual Violence Prevention Toolkit (iMPACTS)



*As part of Co-director Shaheen Shariff's iMPACTS project, co-investigators Dr. Claudia Mitchell and Dr. Mindy Carter, collaborators Dr. Maria Ezcurra, Dr. Chloe Garcia, Dr. Milka Nyariro, Dr. Natasha S. Reid and Simone Tissenbaum are proud to present Arts-based Interventions for Sexual Violence Prevention: A toolkit. This toolkit shares a collection of creative strategies and methodologies for developing and implementing transformative arts-based workshops on sexual violence within community settings. It was created by scholars of the iMPACTS Partnership Grant in hopes of fostering dialogue and healing for its readers.*

The toolkit aims to provide an overview of the benefits and challenges of working with various arts-based methodologies, including participatory visual methods, participatory textiles, art museum education, image theatre, and dance. It also seeks to explain the uses of arts-based methodologies for sexual violence prevention and response, offer comprehensive steps for developing and implementing arts-based initiatives, and present general guidelines to ensure ethical and inclusive work.

Though the primary focus of the toolkit is the university context, it may be helpful for any individual interested in learning, teaching, or researching about sexual violence topics in the classroom or their communities.



Click [here](#) to access the toolkit

## Transforming Girls' Education Project (TGEP): Gender-responsive Pedagogy Guide



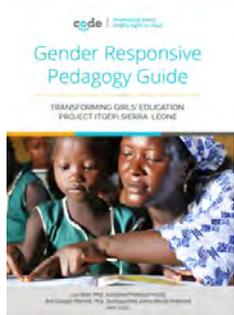
*Founded in 1959, CODE (Canadian Organization for Development Through Education) is a charity that promotes education in poor communities in Africa. CODE's mission is to create a world where everyone can become literate and educated regardless of their background.*

Only 19 years ago, Sierra Leone emerged from a bloody 10-year civil war, which left a devastating impact on the nation's education infrastructure. With the restoration of peace and democracy, gains were made in the education system, but in 2014 the Ebola epidemic presented another significant setback. Today, Sierra Leone today is still very much in recovery. Despite government efforts, the education system is still failing many children, and in particular girls.

The [Transforming Girls' Education](#) program aims to improve reading and learning outcomes for vulnerable pre-teen and teenage girls in upper-primary grades. Typically, during these years, as girls in Sierra Leone approach and reach puberty, enrolment, retention and completion rates decline and the learning gap between girls' and boys' increases, with more boys than girls successfully transitioning to secondary school.

The Gender Responsive Pedagogy guide, released as part of the Transforming Girls' Education Project, aims to assist teaching and non-teaching personnel, and students in building the necessary skills to create a gender-responsive institutional culture and reach gender equality through education. This guide seeks to 1) generate conceptual understandings about gender and the principles of mainstreaming 2) help acquire new perspectives of gender equality 3) enhance knowledge and practical skills for

incorporating gender in institutional policies, plans, strategies and practices in a need- and context-sensitive manner.



Click [here](#) to access the guide.

### How we see it! A Toolkit on Participation Across the Lifespan

By Sajneet Mangat

How We See It! is a toolkit on photovoice and cellphilm as participatory visual methodologies in humanitarian settings produced by Oxfam Canada and developed by Claudia Mitchell and Katie McEntee, a postdoctoral fellow at University of Toronto. The toolkit was created with technical assistance from IHDW intern Sajneet Mangat, and was supported by the International Development Research Centre (IDRC) and the Government of Canada. How we see it! makes the case for everyday mobile technologies, like cellphones and tablets, in participatory visual methodologies as accessible ways to engage diverse communities. The toolkit speaks to organizations and researchers seeking to perform participatory research for social change. Photovoice and cellphilm strategies are outlined in depth, including how to perform photovoice and cellphilm workshops, sample activities, and visual ethics. The toolkit was informed by Mitchell and McEntee's work (with Rukhmini Panda, Oxfam India) in 2019 facilitating a cellphilm workshop with twenty youth from rural Uttar Pradesh and Odisha who were interested in addressing gender-based violence (GBV) and sexual and reproductive health rights (SRHR).



Click [here](#) to access the guide.



*Sajneet Mangat is a fourth-year Honours History student, minoring in Social Studies of Medicine. Her academic interests lie in the many multiple intersections of history, health, and law. Her past experiences at McGill's Institute for Health and Social Policy, the Global Health Scholars program, and as an advocacy intern at Global Affairs Canada affirmed her commitment to labouring towards research-backed policy. She is looking forward to spending the summer supporting the work of the IHDW/PCL. Outside of school, Sajneet likes to learn about all things baking, debate, and bicycle repair.*

# Youth and Agency in the Context of International Strife

## CASID: A Virtual Roundtable on Youth Agency and the Education Crisis in Mali



*Participatory Research on Education and Agency in Mali (PREAM) is a 3 year research project conducted in partnership between McGill, Plan international and the Université des Lettres et Sciences Humaines de Bamako. It is funded by Dubai Cares.*

### **A Reflection on The Canadian Association for the Study of International Development (CASID) Annual Conference**

By Dr. Seydou Loua and Dr. Kattie Lussier

*On May 18, 2022 the Mali team took part in a round table at the conference of the Canadian Association for the Study of International Development (CASID).*



The virtual roundtable was entitled 'Beyond the peels: youth agency and the multiple layers of the education crisis in Mali' and chaired by Dr. Kattie Lussier from McGill. It was an opportunity for the researchers from ULSHB to

present their work on PREAM to an international audience and to synthesis the preliminary findings of the first phase of the project before going to the field again for round 2 of data collection. The contributors presented the initial findings of the participatory visual methods' workshops conducted with 120 young people (60 boys and 60 girls) from 13 to 18 years old in six communes of Segou and Mopti regions in December 2021.

Dr. Moriké Dembele presented on the situation in Mali and how the different dimensions of the crisis influence education. He discussed the main factors that complexify research in the regions of Segou and Mopti and the methodological choices that were made in order to be able to study education and agency in a context of crisis. Dr. Seydou Loua discussed the consequences of the armed conflict and the social tensions in the regions on Mali's education system as well as the implications of the crisis on young people's agency. He also presented the point of view of the young participants on the situation and their experiences of the crisis.

Following this presentation, Dr. Fatoumata Keïta talked about the gender dimension and girls' agency in times of crisis. She presented the similarities and differences between girls and boys art productions and highlighted different aspects of a girls' life in Mali that influence their agency. Dr. Mamadou Dia concluded the session by reflecting at what the future holds, looking beyond the crisis and exploring agency as a vector of peace. In this final presentation, questions were raised on what young people can teach us about what is possible beyond the conflict. The concluding session also initiated reflections on the contribution of agency to peace processes and the role of development and education actors.

The round table was a space of exchanges and enabled the researchers involved in the project to share ideas and experiences. It also allowed the team to clearly put on the table the

open debate on the question of youth agency and the relation to insecurity. The debates around whether some attitudes and behaviors can be considered signs of agency or not in relation to Mali's culture and traditions were particularly interesting. These discussions and reflections are likely to continue throughout and beyond PREAM.

The round table also provided the opportunity to interrogate how Mali's school curricula, the pedagogical methods employed by teachers and the education provided in the family often fail to encourage and foster youth agency. One point that all researchers agreed on is that, so far, it is not possible to establish a direct relation between schooling and youth agency in Mali since one doesn't always justify the other.

## Fieldnotes and Fieldwork from PREAM: A Few Words from Our Interns

### Some Notes from The Field

By Aïché Danioko

*As a 2022 IHDW intern from the Global Health Scholar program at McGill University, Ms. Danioko, who is of Malian origin, got the chance to interact and participate in a research session held in Mali with researchers from the the Université des Lettres et des Sciences Humaines de Bamako (ULSHB). Here, she recounts her experience in the form of field notes, a research strategy often practiced and encouraged in the field.*

On Friday, May 13th, the day began with a training session on sexual harassment, which was followed by an introduction to the PREAM project, its research goals and its aims. Seated at the very back of the room by the lead researchers, Dr. Fatoumata Keita, Dr. Moriké Dembelle and Dr. Seidou Loua of the Université des Lettres et des Sciences

Humaines de Bamako (ULSHB), positioned me as distinct from the prospective interviewers who were interacting directly with the children. Although they were considerably more experienced researchers and scholars than myself, my proximity to the primary researchers at ULSHB, with whom I would spend most of my time, gave me a distinct status. My affiliation to McGill University (and by extension, Canada) also contributed to this. For the first time while being in my hometown, I was introduced as a McGill student first.

The most notable part of that day was the translation session of the questionnaire. We were joined by Bamanankan linguists and presented the questions in French. Then, Dr. Dembélé would play an audio of the tentative translation to the speakers. From the first question, there were vocal disagreements about the translation. Students questioned the translations of their professors, who also disagreed among themselves and it resulted in a very lively discussion. Like many people in the room, I realized that although I was fluent, I did not know the language as well as I thought. Regardless, I was very happy to be able to learn from, and sometimes participate, in this conversation.

This process allowed me to think about the process of translation in general and its position in the project. Because French is so different from Bamanankan and Dogonsso, there is invariably an alteration of the question when it is translated. Often during this process, translations would be rejected on the basis that they did not effectively represent the original French sentence. Many questions could not be effectively translated by a single sentence and required the addition of some layers of nuance by the interviewer to allow the child to understand. It brings to the fore whether the questions and ideas explored would be different if they had initially been formulated in Bamanankan and Dogonsso?

The following day, the ULSHB technical specialist and I led the training session on the use of the data collection software, SurveyCTO, on the tablets. I was surprised that in less than a few days, I had gone from seeing the software for the first time to being considered an expert in it. This allowed me to understand expertise as something that is enacted rather than held, something that must be acknowledged by an audience (Carr, 2010). As an “expert”, I was also tasked with testing and grading the prospective interviewers during an exercise with the tablets. My performance of expertise and the grading of the training attendees that followed contributed to the authority with which I was regarded. This was a bit disorienting because I was in a familiar place (Bamako) but I occupied a position that was unfamiliar, as I was introduced as a McGill student and an expert in SurveyCTO. Nevertheless, it was a valuable and enjoyable experience, like the rest of my time working alongside the ULSHB team.

## **PREAM Fieldwork: A Note on Visual Participatory Research Methodologies**

By Margaux Deroi

*As an Arts Internship Office intern Ms. Deroi has been tasked with examining the particular social science strategies that are used in the IHDW's PREAM project. Here, she reflects on the opportunities and challenges that were faced by researchers and summarizes their inputs into the 'Big Picture' of the fieldwork.*

The research project PREAM, *Projet de recherche participative sur l'éducation et l'agentivité au Mali*, is divided into 3 phases: visual participatory workshops with 120 adolescents, an investigation with 1000 adolescents, and the presentation of the work of adolescents, coupled with workshops with adults and youth.



*120 drawings were collected during the fieldwork*



*Aïché Danioko is a second-year student doing a B.A. in Ecological Determinants of Health with a minor in Pathology. Her interests include neglected tropical diseases (NTDs), social and medical anthropology, and African history. As a student from Mali, she looks forward to working on the Participatory Research in on Education and Agency in Mali (PREAM).*

The project uses different participatory visual methods (PVM) as research strategies which are particularly effective in communicating with youths. Cellphilm is one example, where short videos made with cellphones aim to transmit an engaged message. The first step to this method is an introduction to visual ethics, followed by a brainstorming session, the creation of a storyboard, reflections, screening, and filming. Twenty three cellphilm were created in six schools in the regions of Mopti and Segou in December 2021. The participants were 13 to 18 years old, with an equal number of girls and boys. They were asked to create a cellphilm where they either have the capacity to act and help themselves or do not have the

capacity to act and help themselves. Drawings were also used as another PVM technique, where youths were asked to draw what “helping yourself” looks like. The discussions following the art production were an opportunity to shed light on the messages and intents of the young participants, enriching the data available.



*Adolescent girls watching a cellphilm*



*One of the six schools that are part of the fieldwork in Mali*

The fieldwork was not without challenges! Planning the workshops was difficult due to recurrent teacher strikes and security issues, as the research took place in conflict zones within Mali. It was also laborious to coordinate the two teams in the two study areas simultaneously. Time was also an issue as the art production and reflection took a significant amount of time which was not always available. In addition, several languages are spoken in Mali, and hence the language proficiency of the researcher was another concern. Nevertheless, the PVM methods positioned the research participants as active collaborators in the knowledge production. Hence, it is particularly relevant when working on agency as adolescents are by far the best suited to tell us about their vision of their life, their goals, and their ambitions.



*Margaux Deroi is a U2 student in International Development, minoring in Gender, Sexuality, Feminist, and Social Justice Studies. She is strongly interested in the understanding of structural inequalities, with a particular emphasis on gender dynamics. She is also engaged in her community through different volunteer initiatives as she truly believes that grassroots implications are the basis of social change. She hopes to continue her studies by doing a master's degree abroad in medical anthropology.*

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# Youth, Mental Health, and Education in the time of Covid-19

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## Canadian Youth: Active Participants in Constructing the “Pandemic Knowledge”

By Dr. Hani Sadati

*Canadian Youth Talking About Pandemic Experiences (CYTAPE) is a project funded through Quebec’s Ministry of Health and Social Services (MSSS) and directed by Claudia Mitchell, Neil Andersson, Hani Sadati, Lisa Starr and Bronwen Low.*

Education is the focus of goal 4 in UN’s Sustainable Development Goals, and it aims to “ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.” Canadian youth are the primary audience of the country’s education system, and they not only need to be “informed” but also need to be “involved” in constructing educational policies, specifically in certain situations such as pandemics.

Canadian Youth Talking About Pandemic Experiences (CYTAPE) project contributes to shedding light on young Canadians’ experiences, narratives, stories and meaning-makings during the covid-19 pandemic. The participants of this project (16 to 24 years old) are old enough to actively engage in different aspects of life (social, cultural, economic, etc.) and at the same time are the new generation who are mostly holders of avant-garde and cutting-edge approaches, and users of new technologies, and innovative ways of living. Yet, their voices in policy dialogue and specifically constructing the “pandemic knowledge” were under-represented.

Physicians argue that the COVID 19 disease results from a confrontation between an invader virus (known as Coronavirus) and the human body’s immune system and various organs and cells (Yi et al., 2020). However, the consequences of this clash within the physical body extend into the broader social sphere specifically because it might cause damage to some organs and might put the person in danger of death. All this, impacts the social, cultural, economic and political aspects of life, specifically by triggering social restrictions that prevent people from pursuing their daily activities. This is the social impact of COVID 19, which reminds us of the sociologists’ already established distinction between biological conditions and social meanings that people construct around certain conditions.

Social constructionism encourages us to criticize our already established assumptions regarding the world and its meanings, and question our understandings of it. With this perspective, our knowledge, or common ways of understanding the world is not originated from objective reality as it seems to be; instead, people construct it among themselves. We, as humans, build our social world collectively and give life to the words, phrases, narratives, concepts and meanings. Throughout history, the human being has been involved in constructing various types of knowledge, groups, institutions, and associations, and in so doing, has set the current world that sometimes inaccurately is assumed as an externalized being. As Burr (2003) notes, “it is through the daily interactions during the social life that our versions of knowledge become fabricated.” (p.4)

One of the critical categorizations that impact individuals’ everyday lives in society arises from the answer to the question, what counts as a social problem? Defining the troubling conditions is specifically challenging because society consists of various individuals and social entities (e.g., groups, institutions,

organizations, classes) that might not share common interests/benefits, constructing and claiming different viewpoints. A troubling condition is not an abstract concept by itself and needs to be associated with a group or person. Therefore, in defining the social problems or articulating the troubling conditions, it is important first to answer the question, “troubling condition” to who? CYTAPE project seeks to understand what the troubling conditions during the pandemic mean to Canadian youth? How pandemic conditions affect young people and change their meanings of life. How do they cope with situations and move forward?

The idea of this project was initiated at the beginning days of physical and social distancing when most of the communications and interactions were turned into virtual mode. Therefore, the researchers of this project (including myself) had no choice but to conduct the research online, not only to respect the pandemic-related regulations and avoid putting researchers and participants in danger but also to reach Canadian youth across the country as much as possible. Applying an online version of the participatory visual technique (i.e., cellphilm) helped us collect over 25 cellfilms from young people residing in various provinces of Canada, sharing how the pandemic meant to them. Throughout 18 online sessions (so far), about 40 participants talked about their troubling conditions and claimed their expectations from other community members, such as parents, teachers, professors, policymakers. They also expressed what might give them hope and help them move forward. Our initial analysis shows that youth wanted the opportunity to express their views and opinions on the changes that were taking place in the world during the pandemic. Also data shows that there is a need for greater mental health support for youth due to the pandemic. Youth participants also requested more flexibility in work and schools as these environments shift to online platforms.

I believe this project is important, not only because it raises Canadian youth’s voices in the potential policy dialogue about pandemic-related policy making, but also because the collected data reveals the significant role of youth in constructing the “pandemic knowledge”. Youth between 16 to 24 years old make up about %12 of Canada’s population at the moment, yet, their meaningful position and involvement in power structures is a question. CYTAPE project informs us that paying attention to young people’s role in constructing the knowledge around pandemics and providing them with the chance to take a more substantial role in power structures and policy-making seems essential. This is specifically important in the education sector, where a considerable number of young people are involved more than any other sectors.

CYTAPE project was presented in Community-based Research Canada’s webinars and live online discussions series and the recordings, discussion summary infographic and presentation slides can be found in [this](#) link.

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*Hani Sadati was a Postdoctoral Researcher at McGill University's Faculty of Education, where he also received his Ph.D. degree. Hani's FRQSC- and IRDC-funded doctoral project focused on the participatory development of a serious game to address sexual and gender-based violence in Ethiopian Agriculture colleges. Hani's background is in Social Science (BA) and Women Studies (MA), and his areas of expertise and interest include human rights education, game-based learning, gender studies, and participatory methodology.*

# Sustaining Art: From the Local to the Global

## P. Lantz Artists in Residence (Air) Program

**Art is work: A symposium showcasing McGill University's Faculty of Education P. Lantz residency artists and their practices**

By Dayna McLeod

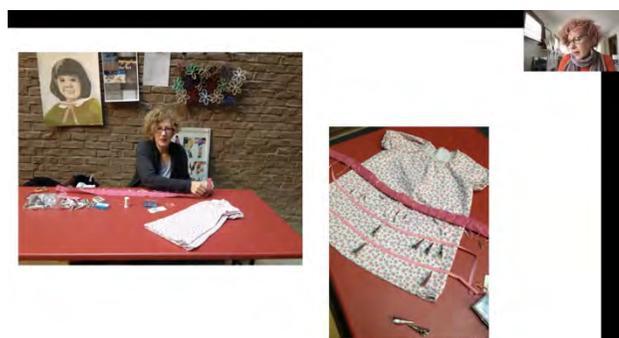
*The P Lantz Artist in Residence program is coordinated by an advisory committee made up of Mindy Carter, Elizabeth Wood, Sheryl Gilman-Smith [check spelling] and Claudia Mitchell (chair).*

“Art is work: A symposium showcasing McGill University's Faculty of Education P. Lantz residency artists and their practices” was a two-day online symposium on April 28 and 29, 2022 that brought together artists, academics, teachers, students, and researchers to examine arts-based thinking, processes, and methodologies. The [Artist-in-Residence program](#) is under one of the Faculty of Education's flagship programs since 2015, the P. Lantz Initiative for Excellence of Education in the Arts. Artist-in-Residence was developed to facilitate professional leadership, expertise, mentoring, and pedagogical collaboration on art across the faculty, into the Montreal community, and beyond to question how the faculty could be re-imagined through the lens of Art.

The symposium featured four artist panels where each artist presented their work, and

one talkback panel, where scholars reflected on each presentation and considered how P.Lantz artists have contributed to the Faculty community over the past eight years.

Artists who presented at the symposium included Argentinean-Mexican-Canadian artist and educator, Maria Ezcurra, youth educator/facilitator, graphic artist, and muralist, Jimmy Baptiste, Mauritian-Canadian multi-disciplinary artist, educator, cultural mediator, writer and literary translator, Kama La Mackerel, Executive Director of The Centre d'art daphne, Lori Beavis, multi-disciplinary Hip Hop artist and Director of NBS studio for sound mixing, mastering, and recording, Jai Nitai Lotus, artist, researcher, curator, educator, and PhD student of Art History at Concordia University, Victoria Stanton, visual artist and PhD candidate in the History and Theory of Architecture at McGill University, Aaron Richmond, Brazilian artist and movement researcher, Déborah Maia de Lima, interdisciplinary audio, performance, and installation artist and Sobey Art Award longlist nominee (2018, 2020 and 2021) Lou Sheppard, artist, mother, educator, and musician, Nadia Moss, Associate Director of the Centre d'art de Kamouraska, Amélie Brindamour, and queer performance and video artist and current P. Lantz Artist in Residence, Dayna McLeod.



*Lori Beavis, 2016-17*

Artists presented their work, practice, methods, and research, and subsequent presentations demonstrated how important the P. Lantz residency program had been to the Faculty of

# The 10<sup>th</sup> Annual McGill International Cellphilm Festival

## The 10th Annual McGill International Cellphilm Festival Workshop

By Nesa Bandarchian Rashti

On June 6th, 2022, the Cellphilm Workshop was held in the Coach House of Faculty of Education. This two-hour hands-on workshop was organized and facilitated by Nesa Bandarchian Rashti, a PhD Candidate at McGill University and a Research Assistant in the Participatory Cultures Lab and the Institute for Human Development and Well-being. Professor Claudia Mitchell was also present to provide complementary explanation about the origin of the Cellphilm Festival and using cellphilm in research in the Global North and Global South. The overall aim of the workshop was to give hands-on experience to a group of participants who came from both academic and non-academic backgrounds. In the session the 17 participants learned about cellphilm and making storyboards around the theme of Re-imaginings.

The workshop started with an introduction on the importance of cellphilm and how they have been used in various contexts to explore critical issues. Then, some examples of previous submissions to the McGill International Festival were shown to present different genres/styles of cellphilm. When the participants became familiar with the basics of cellphilm, they worked in groups of 3-5 to brainstorm ideas on the theme of Re-imaginings. The theme or prompt was used to guide what each cellphilm would focus on. An important part of the cellphilm process is having time for an interactive discussion with participants. This workshop posed questions about the theme of Re-Imaginings geared

Education. The symposium recalled how artists' had reached communities at and beyond McGill, as a physical and intellectual place and space. There was valuable discussion on the role of arts-based work and research in shaping systems of knowledge, and how the artists' practices evolved during and since their time in residence. The talkback panel, moderated by Dr. Claudia Mitchell and featuring Cassie Jones, Shannon Roy, Dr. Ann Smith, and Dr. Hani Sadati, summarized each of the artist panels and staged a discussion on how the artists worked with the Faculty to build an understanding of the languages of art, and ways in which the arts could be integral to building knowledge across and with disciplines. A recurrent theme was the significance of the students' and researchers' opportunity to work with artists in residence, and be immersed in questions of form, epistemology, pedagogy, legacy and sustainability.

The IHDW will soon make recordings of the symposium accessible on YouTube, complete with transcripts for international scholars and artists studying contemporary arts-based methods, artists, art and residency programs.

More information can be found on the *Art is Work/Work is Art Symposium* [here](#).



P. Lantz Initiative for Excellence in Education and the Arts  
www.knowledgethroughthearts.wordpress.com/symposium-2022

*Dayna McLeod is a middle-ageing queer performance and video artist. She is a Settler Canadian who has lived and worked in Tiohtiá:ke/Montréal/Montreal for the past 20+ years. She approaches pop culture, queerness, age, and feminism with humour using performance-based practices.*

towards helping participants think about the prompt.



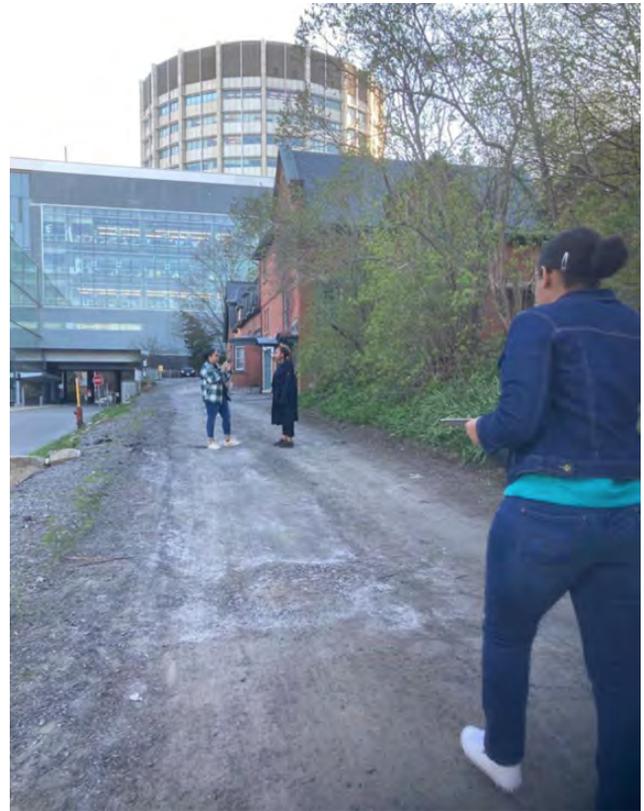
*Nesa introducing the basics of cellphilm to the workshop participants.*

After brainstorming the participants worked in the same groups to create storyboards. A storyboard is a planning activity which enables small groups or individuals to plan or sketch out their ideas and place them in order before they begin filming. While it is not mandatory to create a storyboard before cellphilm, storyboards give the cellphilm maker(s) an opportunity to put down their ideas on a big sheet of paper and imagine the details of each scene in a more tangible way.



*Workshop participants creating storyboards with their groups.*

Using a No-Editing Required Approach, the participants created their cellphilms in less than 25 minutes. As the name suggests, in this approach the cellphilm is made without having to edit it but it requires carefully planned shots with the help of a well-planned storyboard. Once the groups had successfully recorded their cellphilms each group introduced their cellphilm and talked about the process of creating it. In a final activity the cellphilms were screened and the participants shared their reflections and thoughts about the workshop.



*A participant's cellphilm screened during the workshop.*

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*Nesa Bandarchian Rashti is a PhD Candidate, under the supervision of Dr. Claudia Mitchell, in the Department of Integrated Studies in Education (DISE) at McGill University. She is also a Research Assistant in the Institute for Human Development and Well-being and the Participatory Cultures Lab. Her research interests lie in the area of girlhood studies and Participatory Visual Methodologies.*

# Sustaining Community Engagement Participatory Visual Methodologies

## Re-imagining Cellphilm Methodologies Virtual Symposium

By Shannon Roy



Cellphilm is a research method that uses cell phone video to explore people's experiences and views. The term cellphilm was coined by Dockney and Tomaselli (2009) and Tomaselli et al. (2010) to describe a participatory visual methodology, cellphilm (cellphone+film), and since then has grown in popularity as a visual research method. It is often used in the realm of participatory visual methodologies because discussion and sharing of cellphilm in community settings is a beneficial process to bring forth rich data. Researchers and educators are using cellphilm in various ways to voice people's stories and enact social change.

As the world has experienced various overwhelming and even traumatic events over the past three years, cellphilm has become a way for people to communicate and share over distances. Cellphilm researchers are seeing various approaches to the method, and it has shown to be an effective way to uncover important aspects of our new world. Seeing these changes, Claudia Mitchell, Hani Sadati and Lisa Starr saw an opportunity to bring together cellphilm researchers to discuss and share what they have been doing regarding cellphilm and explore what the future of cellphilm may look like. They organized a virtual symposium that took place over two

days and featured presentations by a variety of cellphilm researchers and non-government organizations.

The goal of the virtual symposium was to advance critical discourse and rethink the co-production of knowledge. The intent was to explore new ways we can decolonize cellphilm methodology to support participatory work (especially concerning Covid-19 and beyond) as well as with underrepresented groups (youth with disabilities, youth refugees, and older adults) for whom finding new ways for engagement is critical. These key re-imaginings were among the topics addressed in the discussions. The roundtable talks and presentations forged closer links among the interdisciplinary researchers, practitioners, collectives, and non-profit organizations (NGOs).



*Attendees gathering for the first roundtable of the virtual Cellphilm Symposium.*

Additionally, during the screening of cellphilm during the symposium, it became evident that cellphilm is an effective means for participants to communicate their concerns and understand what is happening in our changing world. Cellphilm can be used as a tool to initiate social change. Many researchers communicated that they use this method by making cellphilm visible to policymakers and other influential organizations. Cellphilm is a powerful and emotion-rich tool for expressing much needed change.

Discussion and presentations during the symposium were rich, and the sharing of cellphilm showed that cellphilm is not only relevant in our current times but greatly needed. The Cellphilm Symposium in and of itself was an act of sustainability by bringing people working in the area of cellphilm and participatory visual methodologies together. The symposium has influenced the creation of a book co-edited by Mitchell, Sadati, and Starr titled “Re-visioning Cellphilm,” which will be released by Springer and serve as inspiration for the creation of a documentary movie titled “Let’s Get Cellphilm!”. These future projects will further support education and sustainability by making meaningful connections between those using cellphilm to enact social change.

Further information about *Re-imaginings Cellphilm Methodologies Virtual Symposium* can be found [here](#).



Shannon Roy is in the first year of her Ph.D. in the Department of Integrated Studies in Education at McGill University and is interested in how art-based research can be used as a catalyst to access educators’ stories.

## Re-Imaginings: What is it and what can we do with it?

By Catherine Zambrano and Céline Wu

**“I wanted to be a part of a community of people who use this medium as a catalyst for change. I wanted to learn, from them, the use of this medium to strengthen the impact of my work.”**

Re-imaginings Cellphilm participant

Excitement was in the air as the IHDW’s Participatory Cultures Lab live-streamed the [10th McGill International Cellphilm Festival on June 15th](#). Cellphilm creators from around the globe submitted two-minute videos on the theme, *Re-Imaginings*. The festival welcomed Associate Professor of Indigenous Education at the First Nations University of Canada in Regina, Dr. Angela Weenie as the keynote speaker. She hails from the Sweetgrass First Nation in the Treaty 6 territory, and her speech underlined cellphilm’s unique ability to facilitate accessible storytelling and listening, a theme that reappeared in many of the discussions among the festival’s judges.



Figure 1. Screenshot from the festival opening

This year’s edition included two new categories in addition to the youth and individual categories—Community Engagement and Children under 8. The idea for a separate category for young children came when Dr. Joshua Schwab-Cartas’ three-year-old daughter, Najeli, asked when she could make a cellphilm. Provoked, he, alongside Dr. Prudence Caldairou-Bessette researched young children’s cellphilm, finding that

ethical concerns considered, allowing young children to create cellphilms had social and educational benefits. During a pre-festival brainstorming process, children brought many ideas of what they believed was unfair—from climate change and racism to economic inequality. Indeed, although the category was introduced for the first time, it received many stellar submissions.



Figure 2: Picture of children participating in the Children Under 8 workshop

At the virtual festival, judges (including Marija Shaw, the Individual Giving and Marketing Manager at CODE; Dr. Brett Parry, Instructor in Media and Communication Studies at the University of the Fraser Valley; Dr. Mitchell McLarnon, Assistant Professor in Education at Concordia University) announced the winners and solicited their reflections on the filmmaking process. This year's submissions touched on many themes—gender inequality, finding one's voice, privacy in a digital world, alternative futures according to our younger selves, collective environmental action and reclamation of sexual autonomy.

In a follow up, the participants were asked about their interpretation of the theme, and their experience creating a cellphilim. Respondents spoke of the importance of highlighting injustices that continue to exist in our world. Many also noted how instrumental the brainstorming sessions were to allow conversations about 'reimaginings' among the

co-creators of cellphilms. Participants shared their desire to minimize editing to create livelier cellphilms in the future.

Sustainability was neatly weaved into cellphilms concerning environmental issues, but also present in cellphilms that emphasized the communal nature of visual storytelling, and the collective process of re-imagining. Following the festival, cellphilms from the Under-8 category were screened at CME Saint-Louis Daycare. The films lived up to their theme, when a child in the audience expressed appreciation that the films featured not just complaints but also alternatives and solutions.

The festival was successful in asserting that cellphilms are powerful tools for reimagination: they point out issues, raise awareness and increase collective understanding. And perhaps, most importantly, they spark conversations on how to reach better futures.

## Winners

### Children under 8

1. *Déjame hablar! (Let me speak!)* by Wendy
2. *Stop Pollution Now* by James, London, Ely and Arthur
3. *It's not fair!* by Najeli Schwab

### Youth

1. *Reimagining friendships* by Leili, Anam, Mila and Faris
2. *Netflix knows* by Levi Moskovitz, Sharon Tanne, Nora Dudas, and Rachel Fisher
3. *Gender Inequality 'Hope'* by Asisipho, Siyanda, Amohelang, Aqhama, Maku, Likhanye and Chuma

### Individual

1. *And a lion sits sentry* by Renee Tougas
2. *Reimagine a world* by Kendra Ley
3. *Through the eye of pups: A packpuppy perspective on body image* by Packpuppy

## Community Engagement

1. *My head would like to lie down, but my heart will keep up the fight* by Pup Knotty, Sir Red, Pup Zeus, Sir Chuck and Pup Scuzzy
2. *re(Generation)*, created by Jenna, Remi, Noam, Tyne, Raene, Liamiki, Dahlia, Saku, Naim and Elliot with the support of Francis, Noeli and Nathalie
3. *Imagine...* by Zethu, Nozi, Thunzi, Phekiso, Mondliwa, Matyaleni, Bhenya and Mondliwa



*Catherine Zambrano is a third-year student in Anthropology and Political Science pursuing a Bachelor of Arts at McGill University. She is interested in qualitative research methods and hope to pursue Anthropological studies at the graduate level. She also works for student groups on campus that promote inclusivity and peer support such as the New Student Mentorship Program.*



*Céline Wu is a third-year student, majoring in Cognitive Science and minoring in Art History. She is passionate about art, from painting to design and photography. She wants to explore the boundaries of art and technology and create immersive new media art using technology. She is also interested in mental health issues and participated in the Lotus Initiative at McGill to raise mental health awareness.*

# Children's Cellphilm Festival: A First!

## **The first children's Cellphilm festival within the McGill international Cellphilm festival!**

By Joshua Schwab-Cartas and Prudence Caldaïrou-Bessette

This year for the first time, the McGill international Cellphilm festival launched a new under 8 category, in addition to the youth category (14 and under). This new under 8 category was created by Joshua Schwab-Cartas, Prudence Caldaïrou-Bessette, whose pioneering work with their own young children, inspired both this new category, as well as a new and innovative cellphilm method, specifically aimed at working with young children.

To promote this child focused approach to cellphilm as outlined our recent article, entitled "Let's Get Cellphilm! Expanding the Use of Participatory Visual Methods with Young Children" (Schwab-Cartas, Caldaïrou-Bessette & Mitchell, 2022) we hosted a series of cellphilm workshops with children. These workshops took place in Montreal and were hosted by the daycare of FACE art elementary school, while the other workshop took place at Foyer du monde, a shelter for migrants.

The 8 and under festival had a different prompt from the rest of the festival, which was « It's not fair » ("C'est pas juste!" in French) because we felt this prompt was more accessible for children than re-imaginings. An impressive 11 entries were submitted to the first under 8 category. The cellphilms focused on an array of important social issues, such a pollution, environment, homelessness, war, inequities, parent's unfair behaviours, language laws, racism, sexism and injustice to animals. The 3 winning cellphilms were: #3 "It's not fair"; #2 "StopPollutionNow" and #1 "Let me speak".

Two of the winners created their cellphilm in our workshops.

In the workshops we organized, we hosted Cellphilm festival parties where we screened all of the cellphilm created by children with popcorn and distributed gifts to all children who participated (movie tickets or puppets to create their next cellphilm!).

In discussions that followed the screenings, children mentioned that they particularly appreciated Cellphilm that suggested solutions to unfair realities. Children that did not participate in the festival, also attended the screenings and to our surprise we later learned that they wanted to get cellphilm as well! In fact, a new cellphilm was even created and is all ready for the next festival!



*Joshua Schwab-Cartas is a first year PhD student. In his proposed research, Joshua is exploring Indigenous language revitalization strategies through a community project that will develop an intergenerational community of Dìxazá speakers.*

*Prudence Caldaïrou-Bessette is a clinical psychologist and an FQRSC-funded Postdoctoral fellow at both the Department of Integrated studies in Education and the Department of Social and Transcultural Psychiatry at McGill University, under the supervision of Dr Claudia Mitchell and Dr Lucie Nadeau. She is also an associate professor of humanistic psychology at Université du Québec à Montréal (UQAM).*

## New! *Staying Connected*

### Staying Connected

By Nesa Bandarchian Rashti

*Staying Connected* comes out of a series of workshops and activities attached to the IHDW's initiatives on newcomers and refugee communities. This new art book publication reflects the work that happened in 2020 and 2021 during the time when the COVID-19 pandemic imposed social distancing and lockdown in Montreal similar to most other cities around the world. To date, the pandemic has deeply affected the daily lives of each and every one of us. Like many of us, children and youth had to adapt themselves to physical distancing, school closures, remote learning, and the absence of social interactions. However, the impact has been more profound on refugee children and youth who often lack access to necessary technologies or connectivity devices.

To respond to these issues, the Participatory Cultures Lab and the Institute for Human Development and Well-being in collaboration with Byenvini à Montréal and Maison d'Haïti organized a series of activities to help the children maintain their well-being during a time of stress, anxiety and uncertainty. The McGill team consisting of Dr. Claudia Mitchell, Nesa Bandarchian Rashti, Aron Rosenberg, Darshan Sanju Daryanani, Colette Anton, Dr. Maria Ezcurra, and Dr. Déborah Maia de Lima carefully selected the type of activities to create a space in support of well-being.

Similar to Art Connecting in 2019, which provided an opportunity for children to express their emotions and challenges through the arts, over the last two years the workshops provided a space for personal adjustment, cultural adaptation and community making to strengthen the children's social ties and foster their feeling of security and well-being. For example, in a simplified photovoice activity the

children were asked to show how they were feeling by making a shape with their hands. Photovoice is a tool that highlights the use of photography in expressing emotions and feelings.

In the last two and a half years, lots of pictures were taken. Respecting a “No Faces Approach”, in this collection we have only included images where children cannot be recognized.

We hope that Staying Connected gives readers a chance to reflect upon the artwork of children and youth and to see a world that is more hopeful and peaceful.



*The production of this special issue of the IHDW newsletter was coordinated by Lana El-Hage. Lana is a third-year student pursuing a major in Psychology with a double minor in Behavioral Science and Communication. She is passionate about art, mental health, and community engagement. She is involved in a variety of on- and off-campus listening centers, where she works with at-risk populations. Through these experiences, she has developed an interest in understanding the role that leadership and policymaking can play in affecting the well-being of at-risk populations. She looks forward to exploring these topics further this summer.*

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**Staying Connected**

Refugee children  
in the time of distancing

**Rester Connecté**

Enfants réfugiés aux  
temps de la distanciation



*La Maison d’Haïti is a community and cultural organization founded in 1972 whose mission is to welcome, educate, integrate, and improve the living conditions of people of Haitian, Afro-descendant and immigrant origins.*

*Byenvini à Montréal aims to improve the condition of refugee and asylum-seeking children between the ages of 5 and 17 in Montreal who reside in YMCAs (Tupper and Royal Victoria) awaiting their status, as well as those living in the community receiving the services of the Maison d’Haïti.*

## Connect with the IHDW

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*Ramy Gorgis coordinates the IHDW activities, under the direction of Claudia Mitchell, as well as the PREAM project. To contact him, please email*



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